

**Motet à Grands Chœurs, Soli, Orgue et Orchestre**

## Récitatif et Chœur

**D. & F. 5503**

## Hautbois

## Bassons

**Cors**

**à demi**

*à demi*

**Soprano Solo**

à 2



à demi jeu

*à demi jeu*

à demi jeu
------------

	sotto voce
--	------------

*à demi jeu*

*à demi jeu*

*à demi jeu*

Di-li-gam

[illegible]

*à demi jeu*

te, Do - mi - ne, for - ti - tu - do me - al

Di.li.gam

6 4 7

te, Do - mi - ne, for - ti - tu - do me - al Do - mi - nus fir - ma -

7 6 6 3 7

H<sup>b</sup>  
 B<sup>ns</sup>



*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*

- mentum me - um, et re - fu - gi - um me - um, et li - be - ra - tor me -



*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*  
*p* *cresc.* *f* *ff*

- us. Do - mi - nus fir - ma - mentum me - um, et re - fu - gi - um me - um, et li - be -



Fl.

H<sup>b</sup>

B<sup>ns</sup>

Cors

p cresc. f ff p

cresc. f ff p

cresc. f ff p à 2 cordes

p cresc. f ff p à 2 cordes

p cresc. f ff p à 2 cordes

- ra - tor, li - be - ra - tor me - us, Do - mi - nus! Fir - ma -

p

Do - mi - nus,

p

Do - mi - nus,

p

Do - mi - nus,

p

Do - mi - nus,

p

7 6 #6 6 7

p cresc. f ff p

f ff p

men - tum me - um. Do - mi - nus re - fu - gi - um

fir - ma - men - tum me - um. Do - mi - nus re - fu - gi - um

fir - ma - men - tum me - um. Do - mi - nus re - fu - gi - um

fir - ma - men - tum me - um. Do - mi - nus re - fu - gi - um

fir - ma - men - tum me - um. Do - mi - nus re - fu - gi - um

6. 7.

me - um, et li - be - ra - tor, li - be - ra - tor me - us.

- nus, Do - mi - nus, Do - mi - nus li - be - ra - tor me - us.

- nus, Do - mi - nus, Do - mi - nus li - be - ra - tor me - us.

- nus, Do - mi - nus, Do - mi - nus li - be - ra - tor me - us.

- nus, Do - mi - nus, Do - mi - nus li - be - ra - tor me - us.

7 5 +4 6 6 6 7

## Ariette

All<sup>o</sup> con spirito

HAUTBOIS

BASSONS

CORS en SI<sup>b</sup>

1<sup>ers</sup> VIOLONS

2<sup>ds</sup> VIOLONS

ALTOS

BARYTON Solo

BASSE CONTINUE  
Basses de Viole et Orgue

PIANO

H<sup>b</sup>

Cors

à 2

à 2

Lau - dans, lau - dans in - vo - ca - - bo Dominum.

*p* *f*

6 5 7

Lau - dans, lau - dans in - vo - ca - - bo Dominum, et ab i - ni - mi - cis

*p*

6 9 7 7 6 5

me - is sal - - - - - vus. sal - - - - - vus e - -

*cresc.* *f* *p*

- ro. Lau. - - - - - dans in - vo - ca - - - - - bo

*poco f* *p*

Musical score for the first system, measures 1-5. The score includes vocal staves and piano accompaniment. The lyrics are: Dominum, et ab i-ni-mi-cis me-is sal-vus. Dynamics include *f*, *cresc.*, and *f cresc.*.

Musical score for the second system, measures 6-9. The score continues the vocal and piano parts. Dynamics include *ff*, *p*, and *ro.*.

Musical score for the first system, measures 1-5. The key signature is B-flat major (two flats). The vocal line (soprano) has lyrics: "Lau - dans, lau-dans in - vo - ca - bo". The piano accompaniment (piano) features triplets and various dynamics: *f* (forte) and *p* (piano).

Musical score for the second system, measures 6-10. The vocal line (soprano) has lyrics: "Dominum, Lau - dans, lau - dans laudans in - vo -". The piano accompaniment (piano) features triplets and various dynamics: *rinf.* (rinforzando) and *p* (piano).



The image displays a page from a musical score for J. S. Bach's 'Te Deum'. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely organ or harpsichord). The key signature is B-flat major (two flats), and the time signature is common time (C). The vocal parts are arranged in four staves, with the Soprano part at the top and the Bass part at the bottom. The keyboard part is shown in a grand staff (treble and bass clefs) at the bottom of the page. The lyrics are in Latin, and the music is in a Baroque style, characterized by its complex polyphonic texture and use of figured bass notation in the keyboard part.

**Vous**

ca - bo Do - mi - num, et ab i - ni - mi - cis me - is sal - vus, sal - vus e -

6 5 6 9 8 7 6 6 7 7 8 7 6 5

Hautbois

Bassons

Cors

FIN Andante

Do lo

*f* *p*

6 6 6 7

*f* *p*

FIN Andante

Bassons

vons

- res, do lo - res in - fer - ni cir - cum de - de - runt me, præ -

*f* *f* *f* *f* *f*

8 +7 8 +7 8 +7 8 +2 6 +7

à 2

oc-cu-pa ve - runt me la - que - i mor - - tis,

+6 +6 6 7 # 6 +6 +7 8 2/5

Hautbois

Gai

la - - que - i mor - - tis. Lau - dans, lau-dans in - vo -

+2 6 +4 6 +2 6 #6 7 6 7 6

Gai

## Chœur

**All<sup>o</sup> non presto**  
à 2

HAUTBOIS  
*p cresc.*

CORS en SI b  
*p cresc.*

1<sup>ers</sup> VIOLONS  
*p cresc.*

2<sup>ds</sup> VIOLONS  
*p cresc.*

ALTOS  
*p cresc.*

SOPRANO SOLO

SOPRANOS

HAUTES-CONTRE

TÉNORS

BASSES

BASSE CONTINUE  
Basses de Viole et Orgue  
*p cresc.*

Com - -

**All<sup>o</sup> non presto**  
*p cresc.*

PIANO

mo - - - - - ta est et - - - con - tre. - - -

6 5 7 7

*f* *f* *f* *f* *f*

*ff* *ff* *ff* *ff* *ff*

Ténors

Fundamen - ta montium con - tur - ba - - -

- - - - - mu - it ter - ra,

7

*ff*

Hautbois

Cors

Hautes-Contre

Com - mo - - - - -

- - - - - ta sunt et com - mo - - - - -

Quoni - am i - ratus est e - is, i - ra - tus est, i - ratus est e -

+4 6 7 6 7

Sopranos

Fundamen-ta montium con-tur-ba - - - - - ta sunt et com-mo - - - - - ta

- ta est et con-tre - - - - - mu-it ter - - - - - ra, Fundamen-ta

- ta sunt, Quoniam i - ra - tus est

- is. Fundamen-ta montium con-tur-ba - - - - -

6  
5

7

sunt, con - tur - ba - - - - ta sunt, con - tur - ba - - - - ta sunt, con - tur - ba - - - -

montium con - tur - ba - - - - ta sunt, con - tur - ba - - - - ta sunt, con - tur - ba - - - -

e - - is, com - mo - - - - - - - - - -

- - - - - ta sunt et com - mo - - - - - - - - - -

*b7* *7* *7* *7* *7* *7*



à 2

8

- ta sunt, con - tur - ba - - - - ta sunt et com - mo ta sunt, Quoni - am i - ratus est e - is,

- ta sunt, con - tur - ba - - - - ta sunt et com - mo ta sunt, Quoni - am i - ratus est e - is,

- - - - - ta sunt, Quoni - am i - ratus est e - is,

- - - - - ta sunt, Quoni - am i - ratus est e - is,

7

7

7

7

5

Hautbois

Violons

Quo - ni - am i - ra - - - - -

Quo - ni - am i - ra - - - - -

Quo - ni - am i - ra - - - - -

Quo - ni - am i - ra - - - - - tus est, i -

6 7 7 7 7 7 7 7

D. & F. 5503

Cors

tus est, i - ra - - - tus est, Quoni - am i - ra - - -

tus est, i - ra - - - tus est, Quoni - am i - ra - - -

tus est, i - ra - - - tus est, Quoni - am i - ra - - -

- ra - - - tus est, Quoni - am i - ra - - -

7 7 7 7 # 7 7

D. & F. 5503

- tus est e - is.

- tus est e - is.

- tus est e - is.

- tus est e - is.

Fundamenta montium con - tur -

Fundamenta montium con - tur -

Fundamenta montium con - tur - ba - - -

7 7 6 7

This musical score is for a piece with vocal and piano accompaniment. It consists of 12 measures. The vocal parts are written in treble and bass staves, with lyrics in French. The piano accompaniment is written in treble and bass staves. The key signature is one flat (B-flat), and the time signature is 4/4. The score features a variety of musical notations, including eighth notes, quarter notes, and chords. The lyrics are: "Com - mo - ta est et con - tre -", "\_ba - ta sunt et com - mo", and "- ta sunt et com - mo".

Com - mo - ta est et con - tre -

\_ba - ta sunt et com - mo

\_ba - ta sunt et com - mo

- ta sunt et com - mo

7 7 7 7 7

- mu. it ter - ra, Quoni - am i - ra - tus est e - is.

- - - ta sunt, Quoni - am i - ra - tus est e - is.

- - - ta sunt, Quoni - am i - ra - tus est e - is.

- - - ta sunt, Quoni - am i - ra - tus est e - is.

7 7 6 9 4 3

Fundamenta montium contur - ba - - - - - ta sunt, Quoni - am i - ra -

Quoni - am i - ra -

Quoni - am i - ra -

Quoni - am i - ra -

6 +4 6 6/4

tus est, i - ra - tus est, i - ra - tus est, Quoni -

tus est, i - ratus est, i - ratus est, Quoni -

tus est, i - ratus est, i - ratus est, Quoni -

tus est, i - ratus est, i - ratus est, Quoni -



*p*

*p*

*p*

*p*

*amoroso*

Soprano Solo

Diligam te, Do - mi - ne, for - ti - tu - do me - a. Do - mi -

\_ am i - ratus est e - is.

\_ am i - ratus est e - is.

\_ am i - ratus est e - is.

\_ am i - ratus est e - is.

*p*

*p* *f*

*p* *f*

à 2 cordes  
*p* *f*

à 2 cordes  
*p* *f*

à 2 cordes  
*p* *f*

- nus, fir - ma - men - tum me - um, Do - mi - nus, re -

*p* *f*  
Do - mi - nus, fir - ma - men - tum me - um,

*p* *f*  
Do - mi - nus, fir - ma - men - tum me - um,

*p* *f*  
Do - mi - nus, fir - ma - men - tum me - um,

*p* *f*  
Do - mi - nus, fir - ma - men - tum me - um,

*p* *f* *p*

*p* *f* *p*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

fu - gi - um me - um Et li - be - ra - tor, li - be - ra - tor me - us.

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Do - mi - nus, Do - mi - nus, Do - mi - nus, li - be - ra - tor me - us.

Do - mi - nus, Do - mi - nus, Do - mi - nus, li - be - ra - tor me - us.

Do - mi - nus, Do - mi - nus, Do - mi - nus, li - be - ra - tor me - us.

Do - mi - nus, Do - mi - nus, Do - mi - nus, li - be - ra - tor me - us.

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Do - mi - nus, Do - mi - nus, Do - mi - nus, li - be - ra - tor me - us.

5 + 4 6 6 6 7

## Récitatif et Air

**Adagio**

1<sup>re</sup> FLÛTE

2<sup>de</sup> FLÛTE

1<sup>ers</sup> VIOLONS

2<sup>ds</sup> VIOLONS

ALTOS

HAUTE - CONTRE  
Solo

BASSE CONTINUE  
Basses de Viole et Orgue

PIANO

In - cli - na - vit coe - los, et des - cen - dit, In - cli -

5 + 7 8 + 7 3 7

*cresc.*

- na - vit coe - los, et des - cen - dit, et ca - li-go, et ca - li-go sub pe - - di-bus

+6 6 7 4 # 6 7 6 7 8

1<sup>re</sup> Flûte

2<sup>de</sup> Flûte

*Allegretto*

*f*

*f*

*f*

*f*

*f*

*p*

e - jus, sub pe - - di-bus e - jus.

# +4 +5 6 7 6 7 #

*Allegretto*

*f*

The first system of the musical score consists of four measures. It features a piano (p) dynamic. The upper staves contain complex melodic lines with frequent triplets and slurs. The lower staves provide harmonic support with sustained notes and some melodic movement. The key signature has one flat, and the time signature is 4/4.

The second system of the musical score consists of four measures. It begins with a piano (p) dynamic and includes a crescendo (cresc.) marking. The music builds in intensity, reaching a forte (f) dynamic by the end of the system. The upper staves continue with melodic lines, while the lower staves feature more active rhythmic patterns, including sixteenth notes and triplets. The key signature remains one flat, and the time signature is 4/4.

*p* *cresc.* *f* *f*  
*p* *cresc.* *f* *f*  
*p* *cresc.* *f* *p cresc.* *f*  
*p* *cresc.* *f* *p cresc.* *f*  
*p cresc.* *f* *p cresc.* *f*  
*p cresc.* *f* *p cresc.* *f*

6 4 7 8 +7 8 +7 8

*p cresc.* *f* *p*  
*p cresc.* *f* *p*  
*p cresc.* *f* *p*  
 Haute-contre Solo  
 Et as cen  
*p cresc.* *f* *p*  
*p cresc.* *f* *p*

7 8 7

First system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are: "dit, as - cen - dit su - per cherubim, Et vo -". The piano part features a melody with triplets and a bass line with a 'p' (piano) marking.

Second system of the musical score. It includes staves for 1<sup>re</sup> Flûte, 2<sup>de</sup> Flûte, and piano accompaniment. The lyrics are: "la - vit, vo - la -". The woodwinds and piano parts feature dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The piano part includes triplets and a 'p' marking.



- vit, vo - la - - vit su - per pen - nas ven -

to - - rum, vo - la -

Musical score for the first system, measures 1-4. The vocal line (soprano) has lyrics "vit, vo-la". The piano accompaniment includes triplets and crescendos. Dynamics include *p*, *cresc.*, *f*, and *p*.

Musical score for the second system, measures 5-8. The vocal line (soprano) has lyrics "vit su-per pen-nas ven-to". The piano accompaniment includes triplets and crescendos. Dynamics include *cresc.*, *f*, *ff*, and *p*.

Musical score for the first system, measures 1-4. The score is written for piano with multiple staves. Measures 1-2 show a piano introduction with triplets and a "rum." marking. Measures 3-4 show a forte section with complex rhythmic patterns. Dynamics include *p cresc.*, *f*, and *p*.

Musical score for the second system, measures 5-8. The score continues the piano piece. Measures 5-6 show a forte section with complex rhythmic patterns. Measures 7-8 show a piano section with a vocal line. Dynamics include *f*, *p*, and *p cresc.*.

dit, as - cen - dit su - per che - ru - bim, Et vo - la

6 +4-6 7 6 5 6 5

Flûtes

*p* *rf* *poco f* *poco f*

- vit, vo - la - vit su - per pen - nas ven -

7 9 7 6 5

*poco f*

to rum, vo la

vit,

Musical score for the first system, featuring vocal and piano parts. The vocal line includes the lyrics: "vo - la - - - - - vit su - per pen - - - - - nas ven -". The piano accompaniment consists of multiple staves with various musical notations, including triplets and dynamic markings such as *p* (piano) and *cresc.* (crescendo).

Musical score for the second system, continuing the vocal and piano parts. The vocal line includes the lyrics: "- to - - - - - rum,". The piano accompaniment continues with complex rhythmic patterns, including triplets and dynamic markings such as *f* (forte), *ff* (fortissimo), and *p* (piano).

First system of musical notation, measures 1-3. The score consists of six staves. The first four staves are for individual instruments, and the last two are for the piano accompaniment. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *p cresc.* marking. The fifth staff has a *cresc.* marking. The sixth staff has a *cresc.* marking. The first two measures show a gradual increase in volume, while the third measure is marked *f* (forte).

Second system of musical notation, measures 4-7. The score consists of six staves. The first four staves are for individual instruments, and the last two are for the piano accompaniment. The first staff has a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *cresc.* marking. The fourth staff has a *cresc.* marking. The fifth staff has a *cresc.* marking. The sixth staff has a *cresc.* marking. The first two measures show a gradual increase in volume, while the third measure is marked *f* (forte). The fourth measure is marked *f* (forte). The fifth measure is marked *f* (forte). The sixth measure is marked *f* (forte).

## Aria

**Con gusto**

HAUTBOIS Solo *mf*

VIOLONS

SOPRANO Solo.

PIANO *mf*

**Con gusto**

Soprano solo

Cum sanc - to sanc-tus e -

- ris, et cum in-no-cen - te in-nocens e - ris. Cum sanc - to sanctus e - ris, et cum in-no-

The musical score is written for four parts: Hautbois Solo, Violons, Soprano Solo, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo/mood is marked 'Con gusto'. The dynamics are marked 'mf' (mezzo-forte) for the Hautbois and Piano. The Soprano Solo part includes the lyrics: 'Cum sanc - to sanc-tus e -', '- ris, et cum in-no-cen - te in-nocens e - ris. Cum sanc - to sanctus e - ris, et cum in-no-'. The score is divided into three systems, each containing staves for the instruments and the vocal part.



\_cen - te in.no.cens e - ris, et cum e - lec - to e - lec - tus e - ris, et cum per.

\_ver.so per - ver - te - ris, cum per - ver - so per - ver - te -

- ris. Cum sanc - to sanc.tus e - ris, et cum in.no.cen - te in.no.cens e - ris. Cum sanc.

to sanc-tus e - - ris, et cum in-no - cen - te in-no.cens e - - - ris. Quo - ni.

FIN

- am tu po-pu-lum hu-mi-lem sal - - vum fa - - ci - es, et o-cu-los su - per -

FIN

- bo - rum hu - mi - li - a - - - bis, hu - mi - li - a - - - bis.

D.C.

## Chœur

*All<sup>o</sup> con spirito*

HAUTBOIS

CORS  
en SI  $\flat$

1<sup>ers</sup> VIOLONS

2<sup>ds</sup> VIOLONS

ALTOS

SOPRANO  
Solo

SOPRANOS

HAUTES-CONTRE

TÉNORS

BASSES

BASSE CONTINUE  
Basses de Viole, Bassons  
et Orgue

PIANO

First system of musical notation, measures 1-5. The score is in 2/4 time and B-flat major. It features a piano (p) and forte (f) dynamic contrast. The piano part includes a triplet of eighth notes in measure 2 and a triplet of eighth notes in measure 4. The strings play a rhythmic pattern of eighth notes. The woodwinds enter in measure 4 with a melodic line marked *f* and *à 2* (allegretto). The brass part is silent in this system.

Second system of musical notation, measures 6-10. The score continues with the same instrumentation and dynamics. The piano part features a triplet of eighth notes in measure 6 and a triplet of eighth notes in measure 8. The strings play a rhythmic pattern of eighth notes. The woodwinds enter in measure 6 with a melodic line marked *f* and *à 2* (allegretto). The brass part is silent in this system. The Soprano Solo part enters in measure 6 with a melodic line marked *p*. The lyrics "Vi - vit," are written below the Soprano Solo part in measure 10.

Violons

*pp*

*p*

vi - vit Do - mi - nus. Vi - vit, vi - vit Do - mi - nus. Vi - vit, vi - vit

*p*

*f* *p*

*f*

Do - mi - nus, et — be - ne - dic - tus De - us, De - us me - - us; Et

*f* *p*

*p*

*p*

*p*

e - xal - te - tur De - us, e - xal - te - tur De - us sa -

*p*

*f* *p*

*f* *p*

*f* *p*

- lu - tis me - æ. E - xal - te - tur De - us sa - lu - tis, sa -

*f* *p*

This musical score is for the 'Te Deum' by Hector Berlioz, specifically the section from measures 10 to 14. The score is written for a large orchestra and a mixed choir. The instruments and voices included are:

- Hautbois** (Horn): Measures 10-14, featuring a melodic line with a forte (*f*) dynamic.
- Cors** (Trumpet): Measures 10-14, playing a melodic line with a forte (*f*) dynamic.
- Sopranos**: Measures 10-14, singing the text "Vi - vit, vi - vit Do - mi - nus, vi - vit, vi - vit Dominus, vi -".
- Hautes-Contre** (Alto): Measures 10-14, singing the text "Vi - vit, vi - vit Do - mi - nus, vi - vit, vi - vit Dominus, vi -".
- Ténors** (Tenor): Measures 10-14, singing the text "Vi - vit Do - mi - nus, vi - vit, vi - vit Dominus, vi -".
- Basses**: Measures 10-14, singing the text "Vi - vit Do - mi - nus, vi -".

The score includes various musical notations such as notes, rests, and dynamics. The lyrics are in French, and the text is repeated across the vocal parts. The score is written in a standard musical notation with a key signature of one flat (B-flat) and a common time signature (C).

à 2

- vit, vi - vit Dominus et be.ne.dic.tus De - us, De - us me - - us;

- vit, vi - vit Dominus et be.ne.dic.tus De - us, De - us me - - us;

- vit, vi - vit Dominus et be.ne.dic.tus De - us, De - us me - - us;

- vit, vi - vit Dominus et be.ne.dic.tus De - us, De - us me - - us;

6 7 6 9 8 7



[illegible]

Exaltetur Deus salus mea. Exaltetur Deus salus mea. Exaltetur Deus salus mea. Exaltetur Deus salus mea.

De - us sa - lu - tis, sa - lu - tis me - æ.

De - us sa - lu - tis, sa - lu - tis me - æ.

De - us sa - lu - tis, sa - lu - tis me - æ.

De - us sa - lu - tis, sa - lu - tis me - æ.

De - us sa - lu - tis, sa - lu - tis me - æ.

6 5 6 5 7 6 5 9 7 6 5 6

Piano accompaniment for measures 134-138. The score features a right-hand melody with eighth-note patterns and triplet figures, and a left-hand bass line with sustained notes and some triplet figures. The key signature is one flat (B-flat).

CHŒUR

Soprano Solo

Et e - xal - te - - -

Et e - xal - te - - -

Et e - xal - te - - -

Et e - xal - te - - -

Et e - xal -

Vocal and piano accompaniment for measures 134-138. The vocal parts (Soprano Solo and Chorus) enter in measure 135 with the lyrics "Et exalte". The piano accompaniment continues with the same melodic and harmonic patterns as in the first system. The key signature is one flat (B-flat).

- tur De - us sa - lu - tis me - æ. Vi - vit, vi - vit Dominus, vi vit, vi - vit  
 - tur De - us sa - lu - tis me - æ.  
 - tur De - us sa - lu - tis me - æ.  
 - tur De - us sa - lu - tis me - æ.  
 - te - tur De - us sa - lu - tis me - æ.

7 6 5

Hautbois

Violons

*f* *p* *p* *p* *p*

*f* *p* *p* *p* *p*

*f* *p* *p* *p* *p*

*f* *p* *p* *p* *p*

Dominus et benedic - tus De - us me - us; Et e - xal - te - tur

Et benedic - tus De - us me - us;

Et benedic - tus, De - us me - us;

Et benedic - tus De - us me - us;

Et bene - dic - tus, bene - dic - tus De - us me - us;

9 7 8 +4 6 #

*f* *p* *p* *p* *p*

*f* *p* *p* *p* *p*

De - us sa - lu - tis me - æ, e - xal - te - tur De - us sa - lu - tis, sa -

Et e - xal - te - tur De - us sa - lu - tis, sa -

Et e - xal - te - tur De - us sa - lu - tis, sa -

Et e - xal - te - tur De - us sa - lu - tis, sa -

Et e - xal - te - tur De - us sa - lu - tis, sa -

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'ff' (fortissimo). The score is arranged for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are written in G major and 4/4 time. The piano accompaniment features a prominent, rhythmic pattern in the right hand, consisting of eighth notes and sixteenth notes, while the left hand provides a steady bass line. The lyrics are in Latin, and the music is characterized by its grand, majestic sound, typical of Schubert's setting of this hymn.



sa - lu - tis me - ae. Et e - xal -

- us sa - lu - tis me - ae.

sa - lu - tis me - ae.

- us sa - lu - tis m - ae.

+7 8 9 4 3

Et e - xal - te

*p*

Deus, exaltetur Deus, vivit, vivit Dominus, vivit, vivit

- tur, e\_xal - te - tur De - us sa - lu - tis me - æ, e\_xal - te - tur  
 Dominus; Et e\_xal - te - tur  
 Dominus; Et e\_xal - te - tur De -  
 Dominus; Et e\_xal - te - tur De -  
 Dominus; Et e\_xal - te - tur De -  
 +7 3 9 7 3 +4  
 ff

De - us sa - lu - tis, sa - lu - tis me - æ.

De - us sa - lu - tis, sa - lu - tis me - æ.

- us sa - lu - tis, sa - lu - tis me - æ.

- us sa - lu - tis, sa - lu - tis me - æ.

- us sa - lu - tis, sa - lu - tis me - æ.

6 7 6 5 7 #

6 7 6 5 7 #

à 2

Vi - vit, vi - vit Dominus, vi - vit, vi - vit Dominus et

Vi - vit, vi - vit Dominus, vi - vit, vi - vit Dominus et

Vi - vit, vi - vit Dominus, vi - vit, vi - vit Dominus et

Vi - vit, vi - vit Dominus

7 6 4 7

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section for the Soprano Solo. The score is written for a Soprano voice and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into two systems. The first system contains the vocal solo and the piano accompaniment. The second system contains the vocal solo and the piano accompaniment. The vocal solo part begins with the lyrics 'Et exal - te -' and continues with 'be - ne - dic - tus De - us, De - us me - us.' The piano accompaniment features a variety of musical notations, including eighth notes, quarter notes, and half notes, with some measures containing triplets and dynamic markings such as 'p' (piano) and '10'.

à 2  
*p*

tur, exal te - - - - -

*p*  
Vi - vit, vi - vit Dominus, Vi - vit, vi - vit

*p*  
Vi - vit, vi - vit Dominus, Vi - vit, vi - vit

*p*  
Vi - vit, vi - vit

*p*  
Vi - vit, vi - vit

*p*

6  
4 7

*p*

10

à 2

tur, e-xal-ta-tur De-us sa-lu-tis me-æ. E-xal-te-tur

Dominus. Et e-xal-te-tur

Dominus. Et e-xal-te-tur

Dominus. Et e-xal-te-tur

Dominus. Et e-xal-te-tur

f

f

f

f

f

p

f



De - us sa - lu - tis, sa - lu - tis me - æ.

De - us sa - lu - tis, sa - lu - tis me - æ.

De - us sa - lu - tis, sa - lu - tis me - æ.

De - us sa - lu - tis, sa - lu - tis me - æ.

De - us sa - lu - tis, sa - lu - tis me - æ.

FIN

FIN



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DEUS NOSTER REFUGIUM

<i>Deus noster refugium</i> . . . . .	7	<i>Conturbatæ sunt gentes</i> . . . . .	45
Air (haute-contre).		Quatuor (h <sup>te</sup> -contre, ténor, 1 <sup>re</sup> et 2 <sup>e</sup> basses).	
<i>Propterea non timebimus.</i> . . . .	14	<i>Dominus virtutum.</i> . . . .	54
Trio (soprano, 1 <sup>re</sup> et 2 <sup>e</sup> basses).		Chœur.	
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Chœur.		Air (haute-contre).	
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APPENDICE

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Chœur.		Chœur.	



